

# *It Takes Me Back To The Old Folks At Home*



by  
William Johnson

PUBLISHED BY  
Stark Music Co.  
NEW YORK — ST. LOUIS



Try this on your Piano.

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# "THE DREAM PILLOW."

A LULLABY.

Words by  
EDDIE DUSTIN.

Music by  
CAL. STARK.



The dark night is here, the dream pil - low's near, Ba - by must go to  
The dream pil - low dear, brings sounds to your ear, From far - off Slum - ber -

A musical score for the first line of lyrics. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a time signature of 3/4. The music features a series of chords and a melodic line in the right hand that rises towards the end of the first system.

rest - \_\_\_\_\_ While Mo - ther will sing, and An - gels will bring, Sweet  
- land \_\_\_\_\_ And Mo - ther can trace, a smile in your face And

A musical score for the second line of lyrics. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a time signature of 3/4. The music features a series of chords and a melodic line in the right hand that rises towards the end of the first system.

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# It Takes Me Back To The Old Folks At Home.

Arr. by G. W. Ashley.

By WILLIAM JOHNSON.

*Andante espressivo.*

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo/mood is marked 'Andante espressivo.' and the dynamic is 'mf' (mezzo-forte). The vocal part is a single staff in treble clef, with lyrics written below the notes. The lyrics are: 'Far a - way from the home of child - hood, No one near and I can see the old log cab - in, Dad dy in the dear I see, How I long to roam that wild - wood, sug - ar cane, Moth - er in the door - way wait - ing,'. The piano accompaniment features a steady bass line and a more active treble line with chords and single notes.



*cresc.*

When the dream comes o - ver me, I miss the old plan -  
 Wait - ing my re - turn a - gain, Where the cot - ton fields are

*cresc.*

ta - tion, And the songs they used to sing,  
 bloom - ing, And the sweet mag - no - lias grow,

Oh those ev - 'ning time ca - rou - sals, Sweet - est mem - o - ries they bring.  
 'Round my home in dear old South - land, There is where I long to go.

Refrain.

How sweet to me, I hear the ban - jo tum - ming, The



dark - - ies sing - ing, "now de king - dom come," How

sweet to me! my dear old mam - my's hum - ming,

*p*

"Way down up - on the Suwa - nee Riv - er," And it

*molto rall.*

takes me back to the old folks at home.



# RAGTIME OF THE FUTURE.

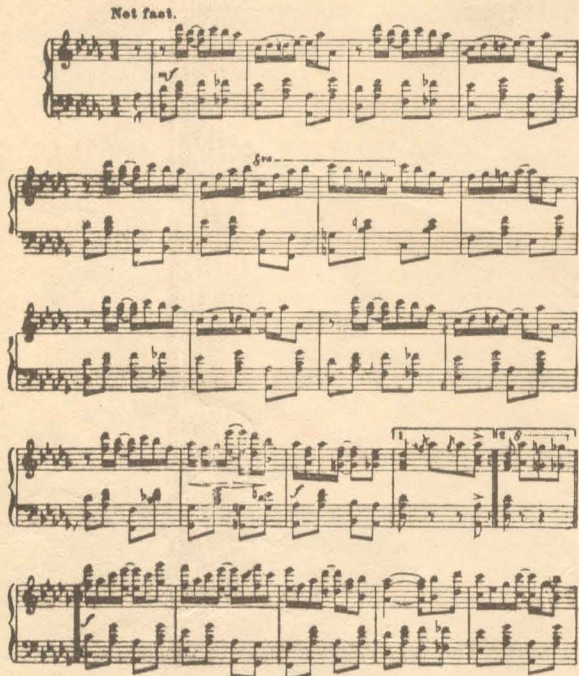
## FROG LEGS RAG.

We are unhesitating and positive in saying that this is away and beyond the best of all 1906 copyrights. It combines the sentimental with the most glittering fire-works. It cannot be described. It must be heard. It touches all sides of American appreciation.

Don't let a day pass until you get "Frog Legs" Rag.

### Frog Legs Rag.

JAMES SCOTT.



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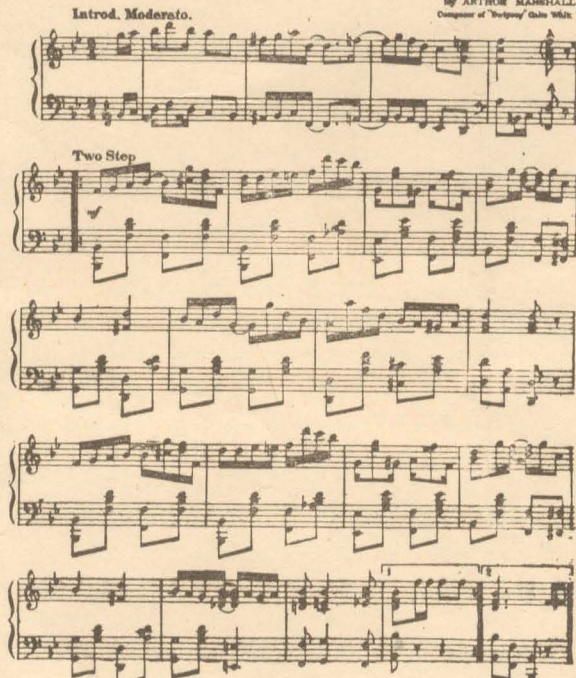
## KINKLETS.

No one knows better than we know that a slick vaudeville bunch can project a piece of music onto the market with the force of a catapult, and we also know that three weeks later may find it in the garbage pail.

Such is not Kinklets. It reveals new thought with each repetition, and five years hence will smother the season's "hits" one by one as Maple Leaf now does.

### Kinklets

TWO, STEP



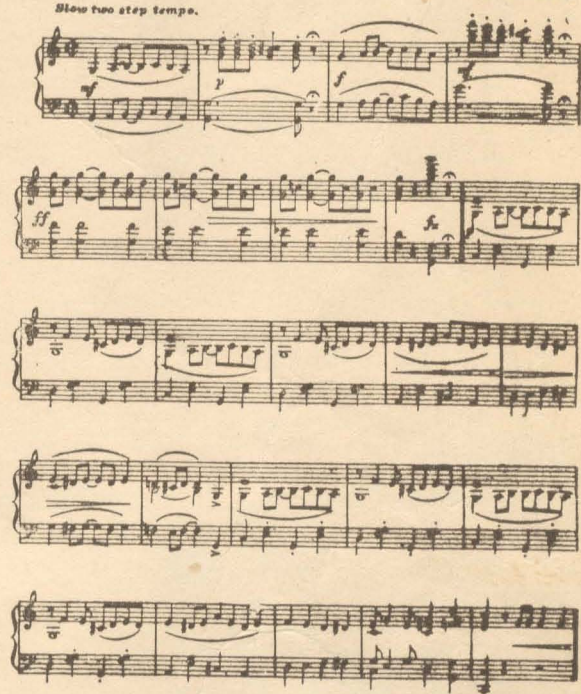
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## KYRENE.

This is a fancy flight of a highly cultured musician into the realm of popular taste. He has hooked the rabble wagon however to a star and moved the procession toward a higher peg. It is to your credit if you like Kyrene. Get it.

### KYRENE

E. J. STARR.



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# AMERICA'S GIFT TO THE WORLD.

## CHRYSANTHEMUM.

This piece, in its geneology, is beyond our ken. It is an inspiration of Joplin after reading Alice in Wonderland, and is a psychological phenomena. Particulars will be given on application to the Stark Music Co., St. Louis.

### THE CHRYSANTHEMUM.

An Afro-American Intermezzo.

By SCOTT JOPLIN.  
Composer of "Maple Leaf Rag"



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## SYMPATHETIC JASPER.

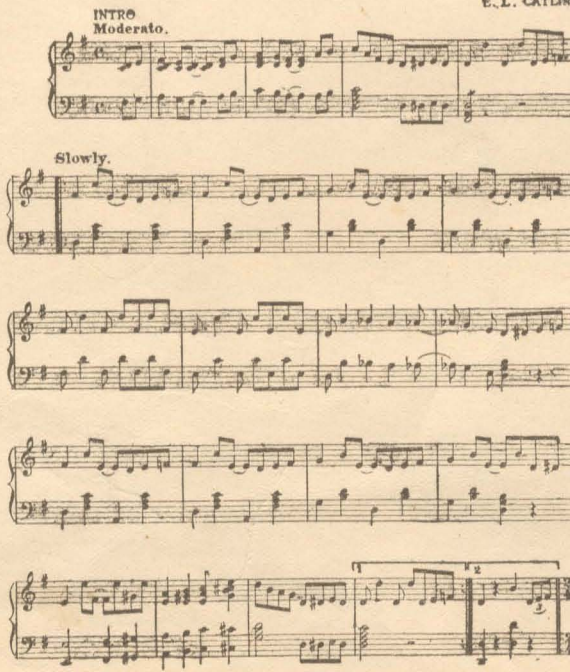
Chicago here throws its line into the stream with a bait for popular approval. Jasper is sympathetic all right, and as might be expected from a Chicago union musician, is also intelligent and snappy.

These six pieces are selected from thousands, and are the cream of late creations. Every pianist should have every one of them to be up-to-date with the best.

### Sympathetic Jasper.

A Drag Rag.

E. L. CATLIN.



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## COLE SMOAK.

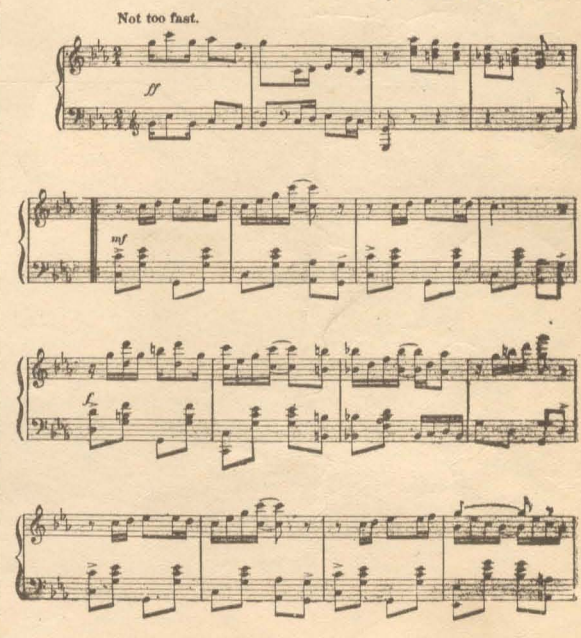
The writer believes in very truth that Cole Smoak is a positive inspiration. Human language is not equal to the task of painting the interior thoughts of the soul. It is also certain that all souls do not slack their thirst from the same fountain.

"Cole Smoak" appeals to the writer in language unutterable. Would be pleased to hear from any who have heard the echo.

### "COLE SMOAK"

Rag.

By CLARENCE H. ST. JOHN.



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